DOCUMENT RESUME

ED 038 899 FL 001 673

AUTHOR	Butler, Mary, Ed.; Serafino, Robert, Ed.
TITLE	Programmed Instruction in Foreign Language Teaching. Report of Second Annual Conference.
INSTITUTION	Bridgeport Univ., Conn.
PUB DATE	22 Nov 69
NOTE	47p.
EDRS PRICE	EDRS Price MF-$0.25 HC-$2.45
DESCRIPTORS	Audiolingual Methods, Auditory Training, Conditioned Response, Language Fluency, *Language Instruction, *Linguistic Theory, Listening Comprehension, *Modern Languages, *Pattern Drills (Language), *Programed Instruction, Second Language Learning, Textbook Preparation, Verbal Ability, Verbal Development, Verbal Operant Conditioning

ABSTRACT

Dr. Simon Belasco's paper "Programmed Instruction and the Psychology of Second Language Learning" explores basic assumptions held by curriculum designers and teachers concerning the possibility of second language acquisition in an artificial, unicultural, and contrived classroom environment. Concepts relating to scope and sequence, New Key techniques, speaking and listening comprehension relationships, contrived and live teaching materials, and other psychological and linguistic observations are presented in this critical study. Five refinement characteristics to improve the typical, commercially-designed pattern drill focus on: (1) initial drills as part of an integrated drill-type sequence, (2) a single pattern presented in the same drill, (3) efficient arrangement of structural features for presentation, (4) presentation of the entire system, and (5) step, slot, and cue correspondence. Extensive, sample, drill materials and listening excercises are provided. Shorter papers on programed instruction are also contained in the report. (RL)

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ED038899

Report of

SECOND ANNUAL CONFERENCE

PROGRAMMED INSTRUCTION

IN

FOREIGN LANGUAGE TEACHING

Sponsored by the

Department of Foreign Languages

University of Bridgeport

Saturday, November 22, 1969

9:00 A.M. - 12:30 P.M.

University of Bridgeport

Mary Butler and Robert Serafino, Editors

FL001673

PROGRAM

9:00 - 9:30 A.M. - Registration and coffee hour, Social Room, Student Center

9:30 A.M. Opening of conference, Dr. James Etmekjian, Chairman

Greetings by Dr. Donald W. Fletcher, Dean, College of Arts and Sciences, University of Bridgeport

Address: "Programmed Instruction and the Psychology of Second Language Learning," Dr. Simon Belasco, Pennsylvania State University

Social Hour, Student Center

PANELISTS

Dr. Simon Belasco, Pennsylvania State University

Mr. Frederick Burkhardt, Teacher of French, Farmington High School
Farmington Connecticut

Dr. Pierre Capretz, Yale University

Mrs. Nancyanne Fitzgibbons, Greenwich Public Schools, Greenwich, Connecticut

Carla Cassler, Student at Greenwich High School, Greenwich, Connecticut

Programmed Instruction and the Psychology of Second Language Learning

by

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Programmed Instruction and the Psychology of Second Language Learning*

Simon Belasco

Just ten years ago two months ago in September 1959, I completed teaching the applied linguistics course for French, Spanish, and German secondary school teachers at the Foreign Language Summer Institute held at Colgate University. This institute was one of the first three or four summer language institutes in 1959 established under the provisions of the National Defense Act of 1958. During the decade that followed, thousands of secondary school teachers in hundreds of NDEA institutes in the United States and abroad were indoctrinated in audiolingual techniques and methodology designed to make them better teachers of foreign languages.

I consider myself especially privileged to have taught applied linguistics courses in five summer institutes in the States, one summer institute in Besançon, France, and two Academic-Year French Institutes at Pennsylvania State University, which I personally directed in 1960-61 and 1961-62. I mention these facts not so much to lend authority to the statements I am about to make, but to stress the vantage point I have had to observe both secondary school and university teachers performing as students and as instructors of foreign languages. My participation in the NDEA program proved to be a most revealing experience for me. It certainly was the major factor in shaping my thinking on second language learning.

In the first version of The Manual and Anthology of Applied Linguistics: General Section, French, German, Italian, Russian, Spanish, I proposed a four-fold approach to teaching a second language utilizing the techniques of (1) formal contrast, (2) structural marking, (3) syntactic functive analysis (subsequently renamed tagmemics), and (4) transformation grammar.[1] The manual was distributed free-of-charge by the Government to every participant attending an NDEA institute in the summer of 1960. It was expressly designed to explain the rationale behind the New Key Approach to foreign language teaching, and it stressed the systematic and intensive application of the aforementioned four techniques to the acquisition of audiolingual skills.

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*Based on a paper presented at the Second International Congress of Applied Linguistics held at Cambridge University, England, September 1969 and an article entitled "Structrual Drills and the Refinement Principle."

[1] Pursuant to a contract with the United States Government, two versions of the manual appeared; Simon Belasco, editor, Manual and Anthology of Applied Linguistics: General Section, French, German, Italian, Russian, Spanish, University Park, Pa.: Nittany Press, 1960; Applied Linguistics: French, German, Italian, Russian, Spanish, 5 vols, Boston: D. C. Heath, 1961. A revised version of the General and French section has recently been published: Simon Belasco and Albert Valdman, Applied Linguistics and the Teaching of French, University Park, Pa.: Nittany Press, 1968.

Ten years ago the concept of the structurally seeded dialogue--reinforced by substitution drills, correlation drills, and transformation drills--was virtually unknown to most high school and college teachers of foreign language. Most teachers had been brought up in the grammar-translation tradition and were very much aware that they lacked certain language skills when they became institute participants. It was expected that after each participant underwent a period of indoctrination and training, he would acquire the necessary language and teaching skills by the very methods and techniques he was to use later with his students when he returned to the teaching situation.

More than one participant found the linguist's jargon--if not his rationale--more cryptic than enlightening. The experience proved to be traumatic--especially in methodology classes where participants were asked to demonstrate New Key techniques before their peers. Many dreaded running through a drill sequence--not because they were against the audio-lingual approach--but because they did not feel competent enough to do pattern practice either as teachers or as students.

Despite all the initial reaction, New Key procedures did catch on and are very much in evidence in the United States today both in high school and college foreign language classrooms. There is a genuine interest and willingness on the part of foreign language teachers to incorporate audiolingual techniques into their programs. They are not, however, unaware of recent statements which appear to question the validity of New Key procedures--including the value of pattern practice and the contribution of linguistics and psychology to second language learning--that are being made by some of the earliest and strongest supporters of the audiolingual approach.[2]

For the past few years I have been saying that even if a foreign language student acquired one hundred percent of the subject matter taught by any known method--traditional or audiolingual--he would get no further than he is now: on a plateau that leads nowhere.[3]

These remarks are not to be construed as being anti-audiolingual or counter-revolutionary. In fact they derive from direct experience with programs where the audiolingual method has enjoyed no small measure of success.

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[2]See Albert Valdman, The Implementation and Evaluation of a Multiple-Credit Self-Instructional Elementary French Course, Final Report (Bloomington: Indiana University, 1965), p. 297; Simon Belasco, "Structure Plus Meaning Equals Language Proficiency," The Florida FL Reporter, IV, no. 3 (Spring 1966), pp. 13-14; Simon Belasco, "The Plateau or the Case for Comprehension: the 'Concept' Approach," The Modern Language Journal, LI, no. 2 (February 1967), pp. 82-86.

[3]S. Belasco, "The Pleateau...," 82.

At the end of the 1960-61 Penn State Academic-Year French Institute, I was rudely jolted by the realization that it is possible to develop so-called "speaking" ability (vocalizing) and yet be virtually incompetent in understanding the spoken language. To illustrate, participants at the Penn State Institute took the uniform pre-institute and post-institute Modern Language Association Proficiency Tests prescribed for every institute participant.[4] A comparison of the Penn State average speaking scores with those of all French Institute participants--which included all French academic year institutes, French summer institutes abroad, and French summer institutes in the States reveals the following:

Table 1

1960-61 MLA Speaking Scores

	Penn State Average	All-Institute Average
Pre-test	171.0476	178.3738
Post-test	218.3684	181.5057
Improvement	47.3208	3.1301

The tests were not graded by the institutes themselves, but were graded off campus by MLA specialists at a central point. The Penn State average of 47+ points compared with the French All-Institute national average of 3+ points (which included the Penn State score) seemed to justify the enormous emphasis placed on step-incremented drills using face-to-face contact and electronic devices, which were major features of the Penn State program. (Let no one deceive himself that we considered this type of "vocalizing" as real linguistic performance or conversational ability.)

None the less, when the scores involving the listening, reading, and writing skills were compared with the high score for speaking, the results were disappointing.

Table 2

1960-61 MLA Four Skill Scores

Penn State French Institute Mean

Post-test Pre-test Difference

1.	Speaking	47.3208	3. Reading	4.3913
2.	Listening	2.5039	4. Writing	2.0435

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[4]Simon Belasco, "Nucleation and the Audio-Lingual Approach," The Modern Language Journal, XLIX, no. 8, (December 1965), 482-491.

The nationwide scores in French for the latter three skills did not differ substantially from the Penn State scores. What surprised me most was that a marked improvement in verbal facility "by MLA standards" was not accompanied by a significant improvement in listening comprehension.

Even at that time I strongly suspected that the accepted sequence of emphasizing "listening, speaking, reading, and writing" in that order was only being observed superficially. Not enough stress was being placed on listening comprehension, i.e., not enough opportunity was given the student to "overhear natural conversations between second and third parties." In other words participants were learning to audio-comprehend certain specific dialogues and drills taught by native speakers--but could not actually understand spoken French out of context in the mouths of native speakers.

In 1963, I was most optimistic about the prospect of teaching foreign languages by linear and branching techniques utilized in programmed learning.[5] As chairman of the Working Committee on Listening and Speaking of the 1963 Northeast Conference on Teaching of Foreign Languages, I suggested that a carefully integrated series of step-incremented drills consisting of some 50,000 carefully selected structural features might be conceivably equivalent to the amount of structure internalized by the average native speaker of a given language. By shifting the emphasis from covering a relatively indefinite amount of language within a definite period of time--to assimilating a definite amount of language within a relatively indefinite period of time, more effective results could be realized in a team teaching situation--involving self-evaluation techniques and self-pacing procedures taught "live" and/or in the language laboratory.

The method proposed a sixteen week semester system divided into eight two-week learning units. Ideally, each teacher of a team of four instructors would be in charge of two of these learning units. Each student was to be progressively shifted from one two-week unit to the next higher unit ONLY IF he made an achievement score of 90% or better. Upon completing the course, every student would receive an A since that is the grade normally given for 90% achievement. Of course, not all students would necessarily finish the first semester's work at the end of sixteen weeks. If six sections of twenty students each--or a total of 120 students--began the semester at the same time, at the end of sixteen weeks they might be spread over the program as follows:

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[5] Simon Belasco et al, "The Continuum: Listening and Speaking," in Reports of the Working Committees, 1963, Northeast Conference on the Teaching of Foreign Languages, 3-21; see also Simon Belasco, "Structural Drills and the Refinement Principle," International Journal of American Linguistics, XXIX, no. 2, part 3 (April 1963), 19-36.

Table 3

Spread of Students at the End of Sixteen Weeks

Number of the Unit (two-week segment)	I	II	III	IV	V	VI	VII	VIII
Instructor	A	B	C	D	D	C	B	A
Number of pupils in class	2	3	5	8	10	22	30	40
	9a.m. class				10 a.m. class			

The figure of 50,000 selected features is, of course, arbitrary, and we do not suggest that it be taken seriously. In the ordinary classroom situation, students may be exposed to a barrage of language that exceeds 50,000 structural features. Yet each student assimilates chunks of this structure in varying degrees at the completion of the foreign language course. The team-teaching method suggested here exercises far more control over what the student assimilates. But the nagging question still remains: What will the student actually be assimilating? Do the structure-dependent operations a student performs in any foreign language course--audiolingual or otherwise--reflect a fair sample of the "real" language? In other words, even if he internalizes all of the 50,000 structural features, what does this mean in terms of the actual syntactic, semantic, and phonological features necessary for the acquisition of linguistic competence in a foreign language? The assumption that one or more courses presently exist that do contain a fair sample of the "real" language is certainly naive and unrealistic. Nonetheless it has been revealing to experiment with the team-teaching procedure despite the lack of ideal materials.

The chances are good that a modified version of this technique will be used at Penn State in the near future. Certain informal pilot studies seem to indicate, however, that this technique will not work WITH CONTRIVED MATERIALS ALONE; that is, the current variety of audiolingual materials or grammar-translation materials must be supplemented with "live" materials before the gap between BASIC foreign language performance and REAL foreign language performance can be bridged.

We have repeatedly advocated the use of live or "controlled" materials in second-language learning.[6] It is possible for contrived materials to develop a student's awareness of the set of possible forms making up the sound system and the morphophonemic system. They can develop a "state of expectancy" for basic grammatical relations and features, e.g., concord, case, tense, aspect, mood, etc. On the other hand, controlled materials are transitional materials that make use of LIVE written texts (novels, stories, newspaper articles) and recorded or taped texts (radio and televised broadcasts, interviews, sound tracks of films) and contribute to the linguistic competence of the learner by enlarging the range of awareness for variations in linguistic form, complex syntactic constructions, semantic differences in vocabulary, and differences of cultural concept and cultural emphasis.[7]

Controlled materials are introduced AFTER THE CONTRIVED MATERIALS HAVE SUPPOSEDLY TAUGHT THE BASIC LANGUAGE and are designed to develop the so-called "passive" skills: listening and reading. They are bilingual materials containing English equivalents of foreign language texts that teach listening comprehension and reading by contrastive analysis. Grammar is taught live from the novels and sound tracks themselves not from "canned" textbooks.

Contrived materials are based on the logical assumptions of pedagogues, methodologists, and textbook writers and have little, if any, empirical justification. The concept of Scope (whereby the student gets the overall "big picture") and Sequence (whereby grammatical principles are taught in logical steps and supposedly contain the grammatical constraints necessary to insure correct analogizing) is as old as the profession of foreign language teaching and is a myth. If CONTRIVED MATERIALS ALONE have not succeeded until now, what assurance is there that they will ever succeed? We wish to emphasize the word "alone" since contrived materials, programmed scientifically, represent an excellent means of teaching BASIC phonetic, morphophonemic and syntactic structure.

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[6]See articles cited in footnotes 2, 3, 4, 5 as well as Simon Belasco, "Surface Structure and Deep Structure in English," Midway, III (Autumn 1968), 111-123; Simon Selasco, "The Foreign Language Teacher in Search of Values," Dimensions 1969: Proceedings of the 1969 Southern Conference on Language Teaching (forthcoming); Simon Belasco, "Toward the Acquisition of Linguistic Competence: from Contrived to Controlled Materials," The Modern Language Journal, LIII, no. 3 (March 1969), 185-205; Simon Belasco, "Where is Programmed Language Instruction Most Effective?" Proceedings of the 1969 Kentucky Foreign Language Conference (forthcoming).

[7]For a discussion of cultural concept and cultural emphasis see S. Belasco, "The Plateau...," 83.

There are tremendous individual differences among students. They simply do not learn a second language in the same way. They probably do not learn their native language in the same way. What is a pedagogically logical step for one student may--if introduced too soon--prove a source of interference for another student. Foreign language materials, contrived as they are, never take into consideration individual differences among students. And even if they did we simply do not know enough about language structure or cognitive processes to know what should go into the materials or how the student should go about learning them. Those who do manage to learn a foreign language do so not because of the system but in spite of it--and they make up less than five percent of the students enrolled in foreign language courses.

A child learning his native language hears false starts and stops, hemming and hawing, baby talk, distorted speech, non-linguistic moise--and from this state of chaos characteristic of the so-called primary linguistic data, he develops linguistic competence, i.e., he constructs a grammar of his native language.

Controlled listening and reading materials have built-in self-pacing and self-evaluating characteristics and seem to contain the necessary primary data with just those semantic, syntactic, and phonological features that are lacking in contrived materials. In other words, whatever is missing from current pedagogical materials appears to be contained in the live materials, and it is these materials that enable our little black boxes (the language acquisition mechanism) to develop a degree of linguistic competence that may some day lead to the degree of linguistic performance characterizing the true creative aspect of language use.

I do not mean to imply that contrived materials such as pattern drills have no value. There are three sets of features which can be effectively acquired by an audio-lingual approach using "assimilation drills" and "testing drills". The first set of features involves the sound system. The second set of features involves the morphophonemic system (e.g., liaison, élision, sinalefa, sinéresis), and the third set of features involves basic syntactic structure.[8]

The basic syntactic system has never been established or clearly defined. We have discussed certain aspects of the basic syntactic system elsewhere.[9] The sound system and the morphophonemic system can be taught fairly well along the lines we shall outline here.

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[8]For a discussion of these features see S. Belasco, "Nucleation...," 485.

[9]Simon Belasco, "Make Your Language 'live': A Plea for the Seventies," to be published in The Florida FL Reporter (Fall 1969).

To simplify matters, we shall limit our discussion to patterns reflected by the structural features in three different frames: Frame A John speaks; Frame B John speaks French/ to Mary; Frame C John is French. All of the drills we shall be describing--either taken from textbooks or contrived for purposes of illustration--involve manipulation of elements that fill slots in one or more of these frames.

In designing a series of drills, it is assumed that with sufficient practice the student will be able to control a significant portion of the structure of the language. What constitutes sufficient practice will, of course, very with the student. But it is not difficult to demonstrate that the materials can be presented in such a way that it will take certain students a longer time to internalize the linguistic system than in some other, more efficient fashion.

The notion is widely held that drills in a complete language course--if not in a series of textbooks--should present an integrated sequence of graduated learning steps so that a student may acquire a foreign language by progressively internalizing all the necessary patterns represented by the entire sequence of steps. The process is cumulative, and the steps may number in the tens of thousands. Now no textbook devised for live classroom teaching pretends to be able to do this. But all textbooks presenting oral drill procedures are committed to the basic task of internalizing patterns. We should, therefore, like to examine drills actually used in commercially available texts to observe how they conform to five refinement characteristics mentioned below. It is not our intention to disparage in any way the materials under consideration. In many respects they represent milestones on the way to achieving the goal of successfully learning a second language. Our only interest is to illustrate the concept of refinement.

Refinement Characteristic I

Initial Drills as Part of an Integrated Drill-Type Sequence

By an integrated drill-type sequence, we mean a series of several kinds of drills which progressively manipulate the same structure, enabling a student to proceed from cue to response with a minimum of errors. This is not always accomplished.

The old--not the new--Audio-Lingual Materials French: Level One used a sequence of one simple repetition drill, two simple correlation drills, and one transformation drill in that order to teach the first and second persons, singular and plural of the present tense of avoir in Frame B sentences as follows:[10]

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[10] A-LM, French: Level One (New York: Harcourt, Brace and World, Inc., 1960). It is not unusual for textbooks to introduce unrefined drills as initial structural exercises. See Modern Spanish (New York: Harcourt, Brace and Co., 1960), p. 28, where the first two drills are of the simple correlation type involving first, second, third person singular and plural forms of the verb ser.

A-LM French: Level One--Unit 2

Drill 1. Simple Repetition Drill

1. J'ai du papier.
2. Nous avons du papier.
3. Marie et moi, nous avons du papier.
4. Tu as du papier.
5. Vous avez du papier.
6. Marie et toi, vous avez du papier.
7. Marie et vous, vous avez du papier.

Drill 2. Simple Correlation Drill

1. Nous avons dix amis.
2. Je_____.
3. Tu_____.
4. Vous_____.
5. Marie et toi_____.
6. Nous _____.
7. Marie et moi_____.

Drill 3. Simple Correlation Drill

1. Tu as dix romans.
2. Nous_____.
3. Je_____.
4. Marie et moi____.
5. Jean et vous____.
6. Tu_____.

Drill 4. Transformation (singular ⟶ plural)

1. J'ai une soeur.	⟷	Nous avons une soeur.
2. Vous avez le journal.	⟷	Tu as le journal.
3. Vous avez le journal	⟷	Vous avez le journal.
4. Nous avons les romans.	⟷	J'ai les romans.
5. Vous avez du papier.	⟷	Tu as du papier.
6. Vous avez du papier.	⟷	Vous avez du papier.
7. Tu as le cahier.	⟷	Vous avez le cahier.

In this sequence of drills, the student must not only adjust to the variety of forms in the complement slot of each drill, i.e., du papier, dix amis, dix romans, une soeur, le journal /lžurnal ~ lažurnal/, les romans, le cahier /lkaje ~ lakaje/, but he is expected to make the necessary correlations involving elision and liaison for the forms Je, Nous, Vous immediately after repetition drill 1. Most students are not ready to do this at this point. To minimize the possibility of error, a simple substitution drill involving subject and predicator may be intercalated between drills 1 and 2. An integrated sequence using basically the same structure would include simple repetition, simple substitution, and simple correlation

drill-types in that order. Using the filler dix romans in the complement slot of all three drills, we can construct the following drill sequence:

Integrated Sequence

Drill a. Simple Repetition

1. J'ai dix romans.
2. Nous avons dix romans.
3. Marie et moi, nous avons dix romans.
4. Tu as dix romans.
5. Vous avez dix romans.
6. Marie et toi, vous avez dix romans.
7. Marie et vous, vous avez dix romans.

Drill b. Simple Substitution

1. J'ai dix romans.
2. Nous avons_____.
3. Marie et moi, nous avons_____.
4. Tu as_____.
5. Vous avez_____.
6. Marie et toi, vous avez_____.
7. Marie et vous, vous avez_____.

Drill c. Simple Correlation

1. J'ai dix romans.
2. Nous_____.
3. Marie et moi_____.
4. Tu_____.
5. Vous_____.
6. Marie et toi_____.
7. Marie et vous_____.
8. Je_____.

The progressive omission of first the complement slot and then the predicator slot in the cues of drills a. b. c. makes this integrated sequence more teachable than the A-LM sequence, which abruptly drops both complement and predicator in passing from drill 1 to drill 2. A-LM drills 5, 6, 7, and 8 are designed to teach the third person singular and plural of avoir in much the same fashion as drills 1, 2, 3, and 4. The student is required to make correlations involving liaison for the plural forms Ils and Elles after one simple repetition drill. We reproduce drills 5 and 6 here only for illustration.

Drill 5. Simple Repetition

1. Il a du papier.
2. Ils ont du papier.
3. Marie et Paul ont du papier.
4. Elles ont du papier.
5. Anne et Marie ont du papier.

Drill 6. Simple Correlation

1. Il a une soeur.
2. Paul_____.
3. Elle_____.
4. Marie_____.
5. Marie et Anne_____.
6. Ils_____.
7. Il_____.

Another correlation drill and a transformation drill follow.

Actually, the grouping of the first and second persons singular and plural in one drill sequence, and the third person singular and plural in another drill sequence is quite arbitrary. As a result, it requires the presentation of more than one pattern in the same drill. In this instance, sandhi-variation forms, involving elision and liaison, co-occur with non-sandhi-variation forms. This brings us to the next step in the refinement process.

Refinement Characteristic II

A Single Pattern Presented in the Same Drill

Two or more stretches of speech are said to reflect the same pattern when they contain the same phonological and/or grammatical structural features. Patterns of speech are therefore exhibited by phonemic structure and by grammatical structure. The interrelationships of these two varieties of structure result in a third form of verbal patterning known as sandhi variation. It is possible to refine the forms in A-LM drills 1 to 8 by regrouping them in two non-sandhi-variation sequences and two sandhi-variation sequences. Instead of showing the sequence as three different drill types, we indicate for the cues in each sequence the progressive omission of the complement slot by double underlining and the predicator slot by single underlining.

Non-Sandhi Variation Sequences Drills A, B, C. (Simple Repetition, Simple Substitution, Simple Correlation)

1. Paul a dix romans.
2. Robert a dix romans.
3. Il a dix romans.
4. Marie a dix romans.
5. Anne a dix romans.
6. Elle a dix romans.
7. Tu as dix romans.

Drills D, E, F. (SR, SS, SC)

1. Marie et Anne ont dix cahiers.
2. Paul et Robert ont dix cahiers.
3. Paul et Marie ont dix cahiers.
4. Robert et Anne ont dix cahiers.
5. Anne et Marie ont dix cahiers.
6. Robert et Paul ont dix cahiers.
7. Marie et Paul ont dix cahiers.
8. Anne et Robert ont dix cahiers.

Sandhi Variation Sequences

Drills G, H, I. (SR, SS, SC)

1. Nous avons dix livres.
2. Paul et moi, nous avons dix livres.
3. Marie et moi, nous avons dix livres.
4. Vous avez dix livres.
5. Paul et toi, vous avez dix livres.
6. Marie et toi, vous avez dix livres.
7. Paul et vous, vous avez dix livres.
8. Marie et vous, vous avez dix livres.

Drills J, K, L. (SR, SS, SC)

1. Nous avons dix disques.
2. Vous avez dix disques.
3. Ils ont dix disques.
4. Elles ont dix disques.
5. J'ai dix disques.
   (Je)

To help further the internalization process and even to test progress, we can construct sequences of ordered and mixed progressive drill-types. For example, the fillers of the complement slots in the preceding drills combined with subject and predicator fillers of all four sequences may be progressively replaced to form a drill sequence of the ordered progressive substitution type. The term 'ordered' refers to the fact that a single pattern is being drilled in the sequence. We shall illustrate using only the third person singular. The underlined portion in each step is offered as a cue for the progressive substitution drill.

Non-Sandhi Variation Sequence

Drills M, N. Ordered (Simple Repetition, Progressive Substitution), Bipartite

1. Paul a dix romans.
2. Paul a dix cahiers.
3. Robert a dix cahiers.
4. Robert a dix livres.
5. Il a dix livres.
6. Il a dix disques.
7. Marie a dix disques.
8. Marie a dix romans.
9. Anne a dix romans.
10. Anne a dix cahiers.
11. Elle a dix cahiers.
12. Elle a dix livres.
13. Tu as dix livres.
14. Tu as dix disques.
15. Paul a dix disques.
16. Paul a dix romans.

Once the necessary refinement has been achieved it is advisable to introduce mixed drills, which contain structural features reflecting more than one pattern. The following drills represent a simple repetition, progressive substitution-correlation sequence.

Non-Sandhi, Sandhi Variation Sequence

Drills O, P. Mixed (Simple Repetition, Progressive Substitution-Correlation), Tripartite

1. Il a dix cahiers.	1. Il a dix cahiers.
2. Il a dix livres.	2. _____dix livres.
3. Nous avons dix livres.	3. _avons_____.
4. Ils ont dix livres.	4. Ils_____.
5. Ils ont dix romans.	5. _____dix romans.
6. Vous avez dix romans.	6. _avez_____.
7. Elle a dix romans.	7. Elle_____.
8. Elle a dix disques.	8. _____dix disques.
9. J'ai dix disques.	9. ___ai_____.
10. Elles ont dix disques.	10. Elles_____.

Refinement Characteristic III

Efficient Arrancement of Structural Features for Presentation

Shortly after drill 8, the A-LM introduce a few question-response drills, which are immediately followed by a progressive substitution-correlation drill. The drill is similar to the type we just used for illustration, except that in the complement slot the noun head is modified by different kinds of determiners. Since each determiner is represented by

several forms, it is not a simple matter to internalize them in one or two drills. The A-LM appear to be aware of this because they devote quite a few drills to the definite article alone in the next lesson, Lesson 3. By the time the student encounters the first structural drills in Lesson 2, he has already been exposed to several determiners in dialogues and other supplementary exercises. An inventory of the determiners up to this point reveals the following forms: le / lə~l/, la / la/, un /œ̃/, une /yn/, mon /mɔ̃/, ma/ ma/, cette /sɛt/. Now the question arises as to which determiner would be drilled first. And after this choice is made, in what order should the different forms of the determiner be presented? For example, if the definite article is selected, which form should be presented first: le / lə/, la /la/, l ' /l/, les /le/ or /lez/? Now it might seem that it does not matter which form is selected. But from observation of several classes using the A-LM, it appears that the teacher has greater success by starting out with the form la /la/ as in Où est la table, Où est la fenêtre, etc. than with the form le /lə / as in Tu veux le pain, Tu veux le beurre, etc., since le is quite naturally pronounced /l/ in postvocalic position and is difficult to perceive. Many students think they hear *Tu veux pain, *Tu veux beurre, etc. It has been discovered that by first presenting forms that are easily perceived, students can be led to listen for forms which are less easily perceived. In other words, their attention is channeled to a particular portion of the slot. Or to put it differently, they develop a state of expectancy for a particular structural feature.

By a process of trial and error, it has been ascertained that some students make better responses when an attempt is made to cut across determiner boundaries--by drilling in succession a few forms that occur in identical environments rather than by drilling all forms of a single determiner. We can construct a chart that illustrates both possibilities.

Drill Type	Structural Forms		
	A	B	C
1. Simple Repetition 2. Simple Substitution 3. Simple Correlation	la	une	ma
4. SR 5. SS 6. SC	le	un	mon
7. SR 8. SS	la le	une un	ma mon
9. SR 10. SC	la le	une un	ma mon

The numbers on the left indicate four sequences of drill-types. Now it is possible to proceed down column A by drilling la with drill types 1, 2, 3; then le with 4, 5, 6; then la, le with 7, 8; and finally la, le with 9, 10. The forms in column B and C would be drilled in the same fashion.

The other alternative is to present ma using drills 1, 2, 3; then cross over to columns B and A using the same sequence to drill first une and then la. In the same way, sequence 4, 5, 6 would be used to drill mon, un, le, and so on. The latter alternative is used to develop the state of expectancy mentioned above. It also helps to associate one set of forms with a single environment, i.e., ma, une, la with feminine nouns beginning with consonants; mon, un, le with masculine nouns beginning with consonants, etc. Of course, not all the forms are shown here. In certain instances, it may be necessary to combine both alternatives in order to achieve internalization, proceeding first down columns C, B, A, then across these columns for all four drill sequences. The following chart in outline form shows how this may be done.

Drills ma, une, la (SR, SS, SC)

1. Voilà ma table
2. Voilà ma chambre.
3. Voilà ma maison.
   etc.

Repeat with une, then la

1. Voilà ma table.
2. _____ ma chambre.
3. _____ ma maison.
   etc.

Repeat with une, then la

1. Voilà ma table.
2. _____chambre.
3. _____maison.
   etc.

Repeat with une, then la

Drills mon, un, le (SR, SS, SC)

1. Voilà mon livre.
2. Voilà mon cahier.
3. Voilà mon roman.
   etc.

Repeat with un, then le

1. Voilà mon livre.
2. _____ mon cahier.
3. _____ mon roman.
   etc.

Repeat with un, then le

1. Voilà mon livre.
2. _____ cahier.
3. _____ roman.
   etc.

Repeat with un, then le

Drills ma, mon; une, un; la, le (SR, SS)

1. Voilà ma table.
2. Voilà mon livre.
3. Voilà ma chambre.
4. Voilà mon cahier.
   etc.

Repeat with une, un; la, le

1. Voilà ma table.
2. _____ mon livre.
3. _____ ma chambre.
4. _____ mon cahier.
   etc.

Repeat with une, un; la, le

Drills ma, mon; une, un; la, le (SR, SC)

1. Voilà ma table.
2. Voilà mon livre.
3. Voilà ma chambre.
4. Voilà mon cahier.
   etc.

Repeat with une, un; la, le

1. Voilà ma table.
2. _____ livre.
3. _____ chambre.
4. _____ cahier.
   etc.

Repeat with une, un; la, le

The chart is very flexible. It can be used to drill all the forms of one determiner before proceeding to another determiner, or it can be used to cut across determiner boundaries for each sequence of drill-types. Either procedure may follow the other before ordered and mixed progressive drill types are introduced. Given a set of forms involving some structural feature, it is unlikely that one can always predict the best order in which to present the forms. Only by actually working with the materials in the classroom does the best presentation suggest itself. Out of five possible arrangements, three may be equally as good. But the other two may prove to be pedagogically inferior. These are the ones the teacher must learn to avoid.

Refinement Characteristic IV

The Entire System Must be Presented

In the preceding section we pointed out a step-by-step method for drilling the determiners. However, only a few forms were used for illustration. In order to internalize the entire system of determiners, it would be necessary to drill every form that belonged to the category, in the category, in the same context or in similar contexts. This means that an inventory of all forms occurring in a category should be at the disposal of the teacher to insure ample coverage of the system. Where a textbook does not provide all the drills necessary for such coverage, the teacher must provide additional material. Now this does not mean that the teacher must necessarily construct the supplementary drills himself, but it does mean that he should be aware of the gaps in the system and then make provision for filling them. Of course, if a textbook or language course contains materials which are ideally programmed, then no problem is involved. But until such ideally programmed courses are the rule rather than the exception, teachers will be confronted with the problem of

supplementing existing materials. Since the ideal step-by-step course must be cumulative, all the different forms would be progressively extended over the entire program and could not be introduced at the same time. That is why a lot of trial and error must be tolerated in setting up an ideal order of presenting the steps, and why such steps involving the total language may number in the tens-of-thousands.

Now certain French determiners vary in form according as they occur before masculine, feminine, singular, plural nouns and before nouns which begin with a consonant or a vowel. Their occurrence is for the most part predictable. For example, a chart can be constructed which represents a complete inventory of the determiners classified according to the grammatical and phonological relationship they bear to a following noun. It will be observed that one, two, three and possibly four forms may occur for singular determiners, but only two forms occur for all plural determiners.

Classification of French Determiners

		Before Vowel		Before Consonant	
	WRITTEN FORMS	Masculine	Feminine	Feminine	Masculine
SINGULAR	leur	/lœr/			
	votre notre	/vɔtr/		/vɔtrə ~ vɔt/	
	son, sa, son	/sɔ̃n/		/sa/	/sɔ̃/
	ton, ta, ton	/tɔ̃n/		/ta/	/tɔ̃/
	mon, ma, mon	/mɔ̃n/		/ma/	/mɔ̃/

	l', la, le	/l/	/la/ /lə l/
	cet, cette, ce	/sɛt/	/sɛt sɛtə / /sə s/
	un, une, un	/œ̃n/ /yn/	/yn ynə / /œ̃/
P	leurs	/lœrz/	/lœr/
L	vos	/voz/	/vo/
U	nos	/noz/	/no/
R	ses	/sez/	/se/
A	tes	/tez/	/te/
L	mes	/mez/	/me/
	les	/lez/	/le/
	ces	/sez/	/se/
	des	/dez/	/de/

Just as the student of French must become familiar with all the variations in form of determiners, so must the student of Spanish become aware of variations in pronunciation of two-word sequences in which the first word ends in a vowel and the second begins with a vowel. The problem is not one of perception but of recognition, since many students can identify perfectly all the phonemes in a sequence without understanding what the words mean. In order to understand fairly rapid speech, the student must recognize the non-syllabicity of two vowels across word boundaries or sinalefa, as it is called in Spanish. Sinalefa is a variety of optional sandhi variation whereby in fairly rapid speech the first of the two adjacent vowels is dropped, or transformed into a semi-vowel--depending on the nature of the vowels in question. The phenomenon is not unlike that which occurs with the determiner the in English. Before a word beginning with a vowel such army, the is pronounced /ðij/ as in the army /ðijarmij/ or even sometimes /ð/ as in th'army /ðarmij/.

Few textbooks make it a special point to drill sinalefa. It is not difficult to find 'mixed' drills containing potential sinalefa and non-sinalefa forms. For purposes of illustration, we cite a few examples from Entender y Hablar, which occur early in the book.[11] The points of potential sinalefa are linked with a small check (v).

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[11] G.G. LaGrone, A.S. McHenry, and P. O'Connor, Español: Entender y Hablar (New York: Holt, Rinehart and Winston, 1961), pp. 20, 28-29.

Drill d (SS)

1. ¿Es Felipe$_v$amigo de$_v$Elena?
2. ¿__Diego$_v$_____$_v$_____?
3. ¿__Alberto$_v$_____v_____?
4. ¿__Alicia$_v$amiga __$_v$_____?
5. ¿__Emilia$_v$_____$_v$_____?
6. ¿__Carlota$_v$_____$_v$_____?

Drill e (SS)

1. Tengo solo$_v$un hermano.
2. _____$_v$una$_v$hermana.
3. _____$_v$un tío.
4. _____$_v$una tía.
5. _____$_v$un abuelo.
6. _____$_v$una$_v$abuela.

Drill f (SS)

1. Mi$_v$hermano$_v$es mayor que yo.
2. Mi$_v$hermana$_v$es_____.
3. Mi$_v$primo$_v$es_____.
   etc.

Drill d potentially is a fair sinalefa drill, but in its present state it is mixed, since it combines two kinds of semi-vowel sinalefa forms with the vowel-dropping variety. In order to demonstrate the vast number of possible combinations that can occur, we can refer to the vowel chart of the five Spanish vowels.

	Front	Central	Back
High	i		u
Mid	e		o
Low		a	

(a) If two adjacent Spanish vowels are the same, one will fall.
(b) If the position on the chart of the first vowel is lower than the second, the first vowel will fall, except if it is accented. Thus /e/ falls before /i/, /o/ falls before /u/, and /a/ falls before all four vowels.
(c) If the first vowel is /i/ or /e/ and the position of the second vowel is lower or posterior, then the first vowel becomes the semi-vowel /j/.
(d) If the first vowel is /u/ or /o/ and the position of the second vowel is lower or anterior, then the first vowel becomes the semi-vowel /w/.

The state of expectancy of the student must be such that he will recognize all these variations in pronunciation due to the many possible combinations between vowels. Drills must be constructed drilling one vowel combination at a time. Some idea may be had of the many drills

involved from the following examples.[12]

Sinalefa

(a). Two identical vowels, one falls.

1. i+i mí hijo.
2. e+e ésé es.
3. a+a está áqui.
4. o+o estó ocurrió.
5. u+u sú uso.

(b). First vowel lower than the second, first falls.

1. e+i ésé hizo.
2. o+u ló ubicó.
3. a+e ellá es.
4. a+i ellá hizo.
5. a+o nadá oyó.
6. a'u ésá huyó.

(c). First vowel /i/, /e/, second vowel lower or posterior, first becomes /j/.

1. i+e casi esta
2. i+a di harto
3. i+o casi ocurrió
4. i+u si hubo
5. e+a ese amigo
6. e+o ese otro
7. e+u déme uno

(d). First vowel /u/, /o/, second vowel lower or anterior, first becomes /w/.

1. u+o tu oíste
2. u+a su amigo
3. u+e tu eres
4. u+i tu hijo
5. o+a no anda
6. o+e no es
7. o+i todo hizo

A typical example of an exercise introducing a single vowel combination is the following Frame C drill, which presents the same variety of sinalefa between the words in the subject slot. The sequence should be

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[12]The examples are based on those prepared Ismael Silva-Fuenzalida in S. Belasco et al. Manual and Anthology of Applied Linguistics (University Park: Nittany Press, 1960), S-13.

drilled first without sinalefa.

Drills Q, R, S (SR, SS, SC)

1. La embajadora trabaja mucho.
2. La empresaria_____.
3. La enamorada_____.
4. La engañadora_____.
5. La elefanta_____.
   etc.

All the vowel combinations may be drilled in a similar way. Sequences of mixed simple and progressive drills can be worked in, as in the case of the French exercises. By now it must be apparent that the process of internalizing patterns is not a hasty one. On the other hand, this does not mean that every student must be exposed to all the drills with the same intensity. Some students require only one exposure to certain drills. Depending on the nature of the structural principle and capacity of the student, it is not unusual for entire drill sequences to be skimmed over from time to time. The important factor is that the drills reflect the entire linguistic system, in the event any part of it requires intensive practice. Much of the intensive work can be done in the language laboratory with transformation drills and question-response drills, once the student has learned to manipulate the basic patterns in the classroom.

Refinement Characteristic V

For Any Given Step A Cue Must Fit Only One Slot

In substitution drills--especially the progressive type--care must be exercised not to provide a cue that can fill more than one slot. For example in the Frame B sentence Les femmes comprennent les hommes, the cue les bêtes could fit in either the subject slot or the complement slot, making possible two responses: Les bêtes comprennent les hommes or Les femmes comprennent les bêtes. Further substitutions may interfere with the drill process, thereby resulting in insufficient practice. The basic sentence should be so constructed that each step of the drill is unambigously cued. For example, if the subject and predicator slots--but not the complement slot--are filled by singular forms as in La femme comprend les hommes, then a cue such as les bêtes could only fit in the complement slot. A cue in the singular such as la bête could still fit in either the complement slot or the subject slot--and should therefore be avoided. To obviate the possibility of an ambiguous cue in this case, the pronominal form Elle could be supplied, resulting in the sentence Elle comprend les hommes. As an example of an exercise that has potential points of ambiguity, we cite a drill from the FSI Spanish materials.[13]

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[13] Spanish, Basic Course. Units 31-45. (Washington, D.C.: Foreign Service Institute, 1959), p. 41.16.

Drill g (Progressive Correlation)

1. Esa manifestación se disuelve en un dos por tres.
2. _____acaba_____.
3. ___revolución_____.
4. _____acaban_____.
5. Esta_____.
6. _____problema_____.
7. _____resuelven_____.
8. _____préstamo_____.

The student might just as easily insert the cues revolución, problema, and préstamo after the word en in the final slot replacing un dos por tres instead of replacing the headword in the subject slot. This could result in such sentences as: 3. Esa manifestación se acaba en una revolución, 6. Esta revolución se acaba en un problema, 7. Estos problemas se resuelven en un préstamo.

We might mention that the selection of appropriate lexical items as cues is no easy task. Two words in a frame might reflect all the necessary structural and pedagogical features, yet be unacceptable to a native speaker because the words do not normally co-occur in the language. This presents an additional problem for the teacher. Not only must the materials he uses be (1) structurally sound and (2) pedagogically sound, but also (3) rhetorically sound. Even if the patterns internalized by the student embody all the characteristics mentioned thus far, there is no guarantee that he will be able to reproduce them at will. Given a cue he may produce the correct response. Or he may respond to any number of oral stimuli in some familiar situation. But there is a tremendous gap between this type of verbal behavior and actual conversation. Conversation involves both sending and receiving. And if one has difficulty receiving--not perceiving but actually understanding a message being sent--then conversation stops right there. A great deal has yet to be accomplished in the area of real audio-comprehension. It is without doubt the most neglected aspect of the language learning problem.

Controlled Materials

Bilingual Reading Selection

Because I tell them both off,
Lachaume and Dubreuilh;
he damned well deserves
what he's getting;
it'll teach him
not to play both sides.
If he's an intellectual,
then he shouldn't sacrifice
intellectual virtues to politics;
if he considers them
as a useless luxury,
let him say so
and when it comes to thinking independently,
we'll knock on somebody else's door.

Parce que je les renvoie dos à dos,
Lachaume et Dubreuilh;
Il n'a pas volé
ce qui lui arrive;
ça lui apprendra
à miser sur les deux tableaux.
Si c'est un intellectuel,
alors qu'il ne sacrifie pas
à la politique les vertus de
l'intellectuel;
s'il les considère
comme un luxe inutile,
qu'il prévienne
et pour ce qui est de la pensée libre,
on ira s'adresser ailleurs.

Reading Module 2

At the age of thirty
he had already distinguished himself/
in most of the fields
open to a man of his calling./
He had started by
writing novels./
In these/
he revealed the supreme
qualities of a writer
in the most brilliant manner;/

A trente ans,
il s'était déjà distingué/
dans la plupart des voies
ouvertes à sa condition./
Il avait commencé par
écrire des romans./
Dans ceux-ci,/
il déployait de la manière
la plus brillante les qualités
suprêmes de l'écrivain;/

that is to say,/
he succeeded with
equal felicity/
in enhancing reality/
in such a way
as to endow it/
with the glorious hues
of artistic fiction/
and in polishing/
and martialing the products
of his fantasy/
in such a rational manner/
that they eventually assumed/
every appearance of reality./
At the end of some
of his books/ -
those in which he had given
the best of himself/ -
when he felt so moved
by the final pages/
that he almost shed tears/

over certain passages,/
over certain words he had put
into his characters' mouths,/
his sense of conviction and
emotion were condensed/
into a brief formula/
underneath the last line:/
the geographical locality
of his creation/
and the date of its
achievement./
Thus, "Paris, the...of
October 19..."/
or Timbuktoo, January 19..."

c'est-à-dire/
qu'il réussissait avec
un bonheur égal/
à transvestir la réalité/
de façon
à lui faire prendre/
les couleurs glorieuses
de la fiction artistique,/
et à polir,/
à ordonner les chimères
de son imagination/
d'une manière si raisonnable/
qu'elles finissaient par arborer?
toutes les apparences de la réalité./
A la fin de quelques-uns
de ces ouvrages,/
ceux où il avait mis
le meilleur de lui-même,/
quand il se sentait pénétré
par les pages finales/
au point de répandre des larmes
d'attendrissment/
à propos de certaines situations,/
certaines répliques de ses
personnages,/
sa conviction et
son émoi se condensaient/
en une formule brève,/
au-dessous de la dernière ligne:/
le point géographique
de la création,/
et la date de son
achèvement./
Ainsi, Paris, le...
Octobre 19.../
ou Tombouctou, Janvier 19.../

or even "At sea, this
month of June 19..."/
served as an outlet to an
inordinate enthusiasm,/
and his printers never possessed
any italics/
sufficiently forceful
to do justice
to this state of mind./
He tried his hand at
literary criticism
and met with the same success;/
his analytical mind
pared down the works/
under review until
there emerged a simple formula/
that he acclaimed as the
fundamental essence of the text/
but which was, in fact,
in every case, the reflection
of his own conception./
He also made a name for
himself in journalism;/
while adhering faithfully
to the material facts,
he had an inimitable talent
for investing them with
some original significance/
that corresponded,
without his being aware of it,/
to his anxiety
to satisfy/
some higher authority/
or simply the requirements
of his art./

ou encore, En mer, ce
mois de Juin 19.../
servaient d'exutoire à un
enthousiasme singulier,/
et son imprimeur ne possedait
jamais d'italiques/
assez suggestifs
pour mettre en valeur
cet état d'âme./
Il aborda la
critique
avec le même succès;/
ses analyses
trituraient les oeuvres/
jusqu à ce que
s'en dégageât une formule simple,/
qu'il saluait comme la
quintessence objective du texte,/
et qui était en fait
le reflet, toujours le même
de ses propres conceptions./
Il connut aussi de belles
réussites dans le journalisme:/
il n'avait pas son pareil
pour élaborer,
en respectant l'intégrité de
chaque fait matériel,
une signification originale/
correspondant
sans qu'il s'en aperçût/
à sa conviction intuitive,
au souci de satisfaire/
une autorité supérieure,/
ou simplement aux impératifs
de son art./

QUESTIONS

1. A quel âge s'était-il déjà distingué?
   A trente ans.
2. Où avait-il démontré les qualités suprêmes de l'écrivain?
   Dans ses romans.
3. Qu'est-ce qu'il a réussi à faire dans ses romans?
   Il a réussi à ordonner les chimères de son imagination d'une manière si raisonnable qu'elles ressemblaient à la réalité.
4. A la fin de quelques-uns de ses ouvrages que faisait-il pour faire voir sa conviction et son émoi?
   Il écrivait au-dessous de la dernière ligne le point géographique de la création et la date de son achèvement.
5. Qu'est-ce qu'il a réussi à dégager de ses oeuvres de critique?
   Une formule simple qui représentait toujours le reflet de ses conceptions.
6. S'est-il comporté autrement dans le journalisme?
   Non, il a cédé à sa conviction intuitive de satisfaire une autorité supérieure, ou aux impératifs de son art.
7. Qu'est-ce qui avait empêché Cousin de suivre le destin commun aux hommes de lettres?
   La Querre avait éclaté.
8. Qu'a-t-il éprouvé aux premiers jours de la mobilisation?
   Il a éprouvé une violente soif d'héroïsme.
9. Comment s'est-il imaginé?
   Il s'est imaginé accomplissant des faits d'armes inouis.
10. Qu'y avait-il toujours dans ses rêves?
    Il y avait toujours de nombreux témoins de sa valeur.
11. Comment se voyait-il?
    Il se voyait penétrant en pays ennemi, a la tête d'une troupe, poussant des pointes très loin du front.
12. S'abandonnant ainsi à son imagination, de quoi aimait-il parer son caractère?
    Il aimait parer son caractère d'un élément peu discipliné, un côté "mauvaise tête."

STRUCTURE CUES

1. What is the subject of the infinitive travestir in the sequence il réussissait avec un bonheur égal à travestir la réalité?
   il
2. What is the function of the sequence avec un bonheur égal?
   It is an "adverbial of manner."
3. The sequence in structure cue 1 really is made up of two clauses, one of which is il réussissait avec un bonheur égal. What is the other?
   Il travestissait la vérité.
4. Determine the clause types and the functional slots of both clauses.

   S P A
   Type A: il réussissait avec un bonheur égal.

   S P C(DO)
   Type B: il travestissait la réalité.

5. The last two clauses are said to represent the "deep structures" underlying the "surface structure" il réussissait avec un bonheur égal à travestir la réalité...
   What changes were made in the "deep structures" that give rise to the "surface structure?"
   il travestissait is said to be transformed into the infinitive travestir, and the preposition à is inserted between the two clauses -- resulting in the above surface structure.
6. What is the subject of the sequence jusqu'à ce que s'en dégageât une formule simple?
   une formule simple.
7. What is the function of jusqu'à ce que?
   It is a subordinating conjunction.
8. Conjunctions either introduce or connect clauses. A subordinating conjunction (or simply "subordinator") fills an Introducer slot symbolized as I. Analyze into slots the sequence in structure cue 6.

   I C(DO) C(NO) P S
   jusqu'à ce que s' en dégageât une formule simple.

9. What tense does the verb dégageât represent?
   The imperfect subjunctive.

10. What factor governs the use of the subjunctive mood in this instance?
    The use of the subordinator jusqu'à ce que. When it introduces a statement of fact, jusqu'à ce que generally requires the indicative rather than the subjunctive.
11. What is the antecedent of qu' in the clause qu'il saluait comme la quintessence objective du texte?
    une formule simple.
12. What is the function of qu' in this clause?
    C(DO)
13. What is the antecedent of qui in the clause qui était en fait le reflet ... de ses propres conceptions?
    une formule simple.
14. What is the function of qui in this clause?
    S.
15. What kinds -- not types -- of clauses are represented in structure cues 11 and 13?
    Relative clauses.
16. What is the C(NO) of the sequence sans qu'il s'en aperçût?
    en.
17. What is the function of sans que?
    It is a subordinating conjunction.
18. Analyze into slots the sequence in structure cue 16.

I	S	C(DO)	C(NO)	P
sans qu'	il	s'	en	aperçût.

19. What tense does the verb aperçût represent?
    The imperfect subjunctive.
20. What factor governs the use of the subjunctive mood in this instance?
    The use of the subordinator sans qu'.
21. What factor governs the use of the subjunctive mood for the verb form devînt in the sequence il fallut peu de temps pour que son auréole devînt étincelante?
    The use of the subordinator pour que.
22. The sequence in structure cue 21 is really made up of two clauses. What are they?
    Il fallut peu de temps and son auréole devînt étincelante.

23. The second clause contains devînt, a form of the verb devenir "to become." Since the adjective étincelante modifies the subject son auréole, what verb does devenir resemble in function?
être.

24. What functional slot does étincelante fill?
The S(SC) slot.

25. What type of clause does son auréole devînt étincelante represent?
Type C

Listening Material 1

A. Qu'elle est lourde à porter
L'absence de l'amie,
L'amie qui tous les soirs
Venait à cette table
Et qui ne viendra plus.
La mort est misérable.
Qui poignarde le coeur
Et qui te déconstruit.

-Gilbert Bécaud, avez-vous un chanteur préféré?

-Il y a en tout cas, un chanteur que j'aime bien, écoutez et essayez de deviner.

La vie de chaque jour
Aux minuscules joies
Veut remplir à tout prix
Le vide de l'absence.
Mais elle ne pourra pas,
Avec ses manigances
Ne prendre mon amie
Une seconde fois.
Qu'elle est lourde à porter
L'absence de l'amie.
Qu'elle est lourde à porter
L'absence de l'amie.

B.
-Non, ce n'est pas moi qui essaie de ne pas chanter comme moi, non, c'est Jean-Claude Pascal. Vous pouvez constater qu'il a une façon bien personnelle de chanter mes chansons.

-Et il ne chante que les vôtres?

-Non, il ne chante pas que les miennes puisque c'est grâce à Julie qu'il s'est révélé comme chanteur.

Les yeux baissés
Les genoux serrés
Faites de la dentelle,
Faites de l'aquarelle
De la tapisserie,
De la pâtisserie.
Mais n'allez pas surtout
Courir le guilledou
Avant de prendre époux.

C.

-Vous lui avez certainement servi de professeur?

-Comme Jean-Claude Pascal est avant tout un comédien et qu'il ne possédait aucune, comment, aucune notion dans le tour de chant, je lui ai donné à ses débuts, il y a déjà longtemps, quelques conseils, et surtout le conseil justement de ne pas écouter les conseils avant tout et, et c'est tout. Je ne suis pas son professeur, mais je suis, mais je suis son ami. Et c'est pourquoi nous avons écrit une chanson pour lui qui s'appelle: C'était moi.

Listening Material 2

A.

-Micheline Presle, nous venons de vous découvrir une nouvelle fois. A la télévision, vous venez de chanter pour la première fois, je crois, (pour) la première, non? Presque...

-Oui, c'est presque la première fois.

-C'est une seconde carrière ou c'est pour rire que vous chantez?

-Ça n'est pas pour rire, mais je ne sais pas si c'est une seconde carrière, je ne crois pas.

-Vous êtes sur le point de partir?

-Oui...

-Pour?

-Pour Hollywood.

-Pour y faire?

-Pour y faire un film qui s'appelle: Si un homme répond, et je pars fin février parce que je tourne un film en ce moment.

-Vous avez un contrat avec Hollywood?

-Ah non, non! J'ai juste un contrat pour un film et j'y resterai le temps du film, c'est à dire je crois, à peu près deux mois.

-Vous avez dit "Ah non!" avec beaucoup de vivacité.

-Ah! non parce que je n'aime pas du tout être liée par un contrat, et puis je ne voudrais pas être liée par un contrat à Hollywood, ma vie est à Paris et je suis bien ici.

-Si vous considérez tous les rôles que vous avez tenus ces derniers temps, ("oui") ...films, est-ce que votre personnage a changé?

B.

-Oui, mon personnage, et bien forcément mon personnage a changé d'abord parce que, euh, je change aussi, je ne suis donc plus la jeune première du Diable au corps et je crois que j'ai toujours fait des choses assez différentes par exemple, euh, enfin dernièrement, il y a un an, j'ai tourné trois films successivement, d'ailleurs, le premier était Les grandes personnes, où je tenais un rôle dramatique, et puis tout de suite après, j'ai enchaîné avec l'Amant de cinq jours, la fantaisie un peu "pet-sec" et puis euh, après, je suis partie tout de suite en Italie après pour tourner un film avec

Mastroianni où je jouais un personnage d'Italienne avec un nom très italien . . . Adal Gisa, je jouais un personnage très, très différent...

-Comment souhaitez-vous que les metteurs en scène vous imaginent maintenant, qu'est-ce que vous souhaitez qu'ils vous proposent?

-Eh bien moi, je voudrais un rôle drôle, drôle, dans des situations vraiment drôles mais en même qu'il y ait beaucoup de tendresse, j'aime les personnages tendres, je n'aime pas les personnages durs.

C.

-Quand vous pensez au Diable au corps, ("oui") par exemple, vous y pensez en regrettant, que ce soit le passé ou bien...

-Pas du tout, moi je trouve que j'ai...mais non, pas du tout, d'ailleurs je regrette absolument pas le passé, je n'ai aucun mauvais souvenir.

-Non, ce n'est pas la question, en regrettant que ce soit passé?

-Que ce soit passé? non, je ne crois pas, pour une comédienne, je trouve que c'est merveilleux d'avoir eu la chance de faire Le Diable au corps une fois dans sa vie.

-La question dans le fond aurait dû être: Est-ce que vous avez la nostalgie du temps du Diable au corps?

-Oh! ça peut arriver mais c'est un sentiment très rapide, je ne m'arrête pas à ce genre de sentiments, moi je vis vraiment dans l'instant, puis je crois que plus je vais aller, plus il est important pour moi de vivre dans l'instant.

-Comment on fait pour vivre dans l'instant?

-Eh bien, justement, c'est de ne pas avoir la nostalgie du passé, si je me regarde et que je vois que j'ai des rides que je n'avais pas avant, donc souffrir, ça, euh, je ne veux pas en souffrir, d'ailleurs, je n'en souffre pas.

Listening Material 3

Tiens! L'indicatif de la Boîte à Sel.

La télévision vous prie de l'excuser pour cet arrêt momentaire de l'image.

Si nous étions encore à la télévision nous ferions aujourd'hui une revue de fin d'année.

Janvier 1960. --C'est l'hiver.

Il est né l'enfant à Bardot, Il peut être interdit aux moins de 16 ans.

Ah, voici le franc lourd qui se mélange au franc léger. On s'y perd. 300 F plus 2 F, ça fait 500 F, ou 100 sous, on sait plus.

M. Debré est optimiste. Mais il est bien le seul. Il n'en a pas l'air.

A la télévision j'aurais aimé parler politique avec M. Pierre Tchernia.

En 1960 nous avons assisté à des remaniements ministériels spectaculaires. Le nouveau ministre des finances s'appelle Wilfred Baumgartner. C'est bon pour les finances? En tous cas c'est excellent pour la diction. Et nous avons également un nouveau ministre de l'Education Nationale. Oui, le Président DeGaulle aime à s'entourer de techniciens, alors pour l'Education Nationale il a convoqué les postulants éventuels. Il leur a donné une dictée à faire, et M. Louis Joxe a été nommé. Il n'avait fait que trois fautes. Et puis, et puis, nous perdons encore, si j'ose dire, M. Cornut-Gentil, le ministre des PTT. Non des PT, sous son règne les Postes, Téléphones et Télégraphes sont devenues les Postes et Télécommunications. Il avait raccourci le nom de son ministère. C'était un ministre qui agissait. Enfin, M. Jacques Soustelle est parti. Oui alors, pas de politique, je vous en prie. En somme sous les Anciennes Républiques on renversait tout le temps le cabinet mais c'était finalement toujours les mêmes ministres qui revenaient, tandis que maintenant c'est toujours le même cabinet, mais c'est jamais les mêmes ministres; c'est ce qu'ils appellent la Stabilité Gouvernementale. Résultat: On ne connaît plus les ministres. On n'arrive plus à s'y retrouver.

M. Kroutchev arrive à Orly. En précision de cette visite, l'Elysée a fait acheter 250 masques de carnaval à la ressemblance de M. K. et à intention des Gardes Républicains qui les ont portés 2 heures par jour pendant un mois.
Mais pourquoi faire?
Pour habituer les chevaux!
Dès qu'il a le dos tourné, DeGaulle file à Londres comme si les Anglais lui avait dit: "Allez, venez nous nous raconter tout ce qu'il vous a dit Kroutchev." Oh, c'est vrai, je trouve que ça fait cancanier! Si nous avions été à la télévision nous aurions raconté tout ça.

Et puis aussi...en 1960, Robert Rocca est le héros d'une aventure extraordinaire.

"J'étais chez moi, un soir. Je dormais à poings fermés quand soudain on frappa à ma porte. Je bondis sur ma robe de chambre. On refrappa à ma porte, avec cette fois un rien d'impatience. J'allais vite ouvrir. Je restais muet de surprise. Un homme d'un certain âge, bien conservé, était devant moi, planté sur mon paillasson. C'était le Général, le Général DeGaulle lui-même. Je l'avais reconnu tout de suite, je suis très physionomiste Alors, j'ai eu un geste de mauvaise humeur parce que moi quand je dors, vous savez, j'aime pas qu'on me dérange. Le Général me demanda la permission d'entrer avec beaucoup de civilité. Je le lui accordais avec non moins de simplicité. Nous sommes passés dans mon petit salon. Le Général s'est assis dans mon meilleur fauteuil et j'allais ouvrir la porte du cabinet de toilette pour qu'il ait la place d'étendre ses jambes. Le Général me dit: "Je suis Président de la Rébublique Française et de la Communauté." Pour avoir l'air d'intéresser je lui demandais "Et alors? Ça va comme vous voulez en ce moment?" Le Général eut un sourire désabusé. Il me confia: "Je suis venu chez vous cette nuit, parce que j'avais envie de voir un Français moyen de près, histoire de causer un peu. J'ai quitté l'Elysée dès que le Colonel Bonneval a été endormi. L'Elysée, c'est très surveillé, mais je suis le seul dont personne ne se méfie à la maison. Une fois dehors, continua le Général, j'ai marché droit devant moi, au hasard; avec un bout de craie sur un mur j'ai même écrit: "A bas Debré" pour m'amuser." Et il éclata de rire. Pour dissiper le malaise, je lui demandais: "Alors, mon Général, la situation internationale, la conférence au sommet, Kroutchev, les grèves, qu'est-ce que ça devient?" Le Président de Gaulle jèta un regard autour de lui pour s'assurer que nous étions bien seuls. Il me fit signe de m'approcher et, dans un souffle, il me demanda:"Justement, qu'est-ce que vous en pensez? Vous croyez que ça va s'arranger, tout ça? Je sentis qu'il fallait lui remonter le moral, à cet homme. Je l'assurais de ma confiance, de mon espoir. Le Général de Gaule me dit: "Vous êtes optimiste, c'est normal vous, vous pouvez compter sur DeGaulle, tandis que moi, DeGaulle, sur qui voulez-vous que je compte?" Le Général enchaîna sur les questions sociales. Il me dit:"Les grèves aussi c'est embêtant, très embêtant. Comment faire? Comment en sortir?
J'eus, à tout hasard, un geste évasif, ce qui le rendit furieux. Il se leva, il me dit "Ben, j'ai eu bien tort de venir vous voir. Avec vous, c'est comme si je parlais à un de mes ministres." D'une enjambée il fut dehors et il sortit en claquant la porte. Et c'est le bruit de la porte qui m'a reveillé. Je me pressais sur mon lit, je me frottais les yeux. Soudain la voix du poste de radio attira mon attention. J'avais oublié de l'éteindre avant de m'endormir. C'était le Général de Gaulle qui parlait. Il parlait de la Conférence au sommet, de la situation internationale, de Kroutchev, des grèves. Il parlait comme il venait de la faire dans mon salon. Seulement là il me demandait plus mon avis.
La mode s'inspire de 1930. Dans le beau magazine en couleur que je lis, une nouvelle mode étale son mystère. Je surveille ma femme, attentive, elle aussi, à percer le secret d'une mode éphémère et qui, 30 ans après, dans Paris rajeuni, va la faire bientôt ressembler à ma mere.
Il paraît qu'en 1961, on va manquer de viande.
Allons bon!
C'est cyclique, c'est à cause des variations des prix. Quand les prix baissent, il y a moins de boeufs.
Oh, oui c'est moins intéressant, alors les éleveurs élèvent moins.

Et dès qu'il y a moins de boeufs, les prix remontent. Alors de nouveau les éleveurs sont intéressés et de nouveau il a plein de boeufs, et de nouveau les prix rebaissent, et de nouveau il y a moins de boeufs. En somme, si je vous suis bien, pour que les prix baissent il faut qu'ils remontent.
Il n'empêche, en 1960--
En 1960, on suit le boeuf. Le boeuf est partout fêté, partout demandé, c'est vraiment le boeuf à la mode, A Paris, la station de métro Mouton Duvernet, débaptisée solennellament, s'appelle désormais Boeuf-Duvernet.
La rue Navarin est pavoisé pour le Jour de l'An.
Mais rien n'est fait pour la Place Bauvot?
MM. Jean Cocteau et Paul Géraldy préparent en collaboration un recueil de vers inédits, titre retenu "Le Boeuf sur le Toi et Moi."
Le Général Salan, de passage à Paris, espérait être reçu par le Général de Gaulle pour tailler une bavette mais on lui a fait savoir que s'il se présentait ce serait plutôt un tournedos.
Enfin Jean Rostand annonce une conférence sur le sujet suivant "L'Homme descend du Boeuf," lequel boeuf mis en conserve est appelé singe, d'où l'erreur fondamentale contenue dans les théories de Darwin.
En 1960, le boeuf est partout à l'honneur. On peut même dire qu'il est mis à toutes les sauces. 1960 s'achève. Janvier, c'était l'hiver. Décembre, c'est encore l'hiver. Les années finissent toujours comme elles commencent, sans doute pour qu'on les regrette moins.
Et voici 1961, "au gui l'an Boeuf."
Nous vous présentons nos meilleurs Boeufs.
La télévision française vous prie encore de l'excuser pour cette interruption de l'image, un incident technique absolument défendant de sa volonté. Elle espère néanmoins qu'il sera de courte durée, de courte durée, de courte durée, de courte durée.....

Performance on tests in a regular language course does not necessarily correlate with performance on standardized tests. There is evidence that--within a given achievement group in first and second year college French--a higher correlation exists between performance on standardized tests and the length of time a student spends studying a foreign language.

For example, an investigation was conducted this past year at Penn State to examine the effectiveness of bilingual reading materials in teaching Reading Comprehension to 127 students in an intermediate course in college French.[14] The reading experiment was conducted for one hour a week over a ten-week period. All of the students had been studying French with the same contrived materials for twenty weeks when the experiment began. The students in each of seven sections were divided into three equalized groups according to scores made on Form LA of the MLA Cooperative Classroom Reading Test in French. Group A used all-French reading materials and a French-to-English glossary. Group B used parallel column English-French (bilingual) reading materials and the same glossary. Group C used the same materials as Group B with the self-pacing option of listening to the French text on tape. At the end of each reading hour, all materials were collected and the students took a fifteen-minute multiple-choice-type test written entirely in French. On the weekly objective tests students in Groups B and C received significantly higher scores than students in Group A. However, at the end of the ten-week experimental period, there was no observed improvement in any group in "reading comprehension" as measured by the MLA Cooperative Test.

Table 4

	Means on weekly objective tests	MLA Coop Reading Test Group Means	
		pre-test Form LA	post-test Form LB
Group A (unilingual text)	66.05	30.41	30.72
Group B (bilingual text)	83.96	30.22	29.76
Group C (bilingual text plus recording)	84.28	31.40	31.19

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[14] See the Pennsylvania State University dissertation by Pierre Paul Parent, "Toward the Nucleation Stage: An Investigation of the Effectiveness of Three Methods of Teaching Reading Comprehension in a College Course in Intermediate French " (1969). The student was also asked on the weekly tests to write an English translation of the answers he selected. Tests were scored a second time and correct answers to the multiple choice items were counted only when accompanied by a translation which indicated that the student had understood the meaning of the answer. When these modified scores were tabulated, the differences between Group A on the one hand and Groups B and C on the other were even greater. Very little difference was found to exist, however, between Groups B and C.

It may be that in order for the second language learner to make a significant improvement in the reading skill--even with controlled materials--he must reach a certain threshhold, i.e., there is a critical bound on the amount of time a student must be exposed to reading in the foreign language, and this will certainly vary with each student. (Moreover, it is doubtful that the MLA Cooperative Reading Tests--which reflect a heavy vocabulary bias--actually sample the reading comprehension skill as it exists in the real world.)

The question now must be asked as to whether a foreign language CAN be acquired in a unicultural, artificial situation involving the classroom and the language laboratory. As yet, no one can really answer this question. Studies of foreign language acquisition use elementary and intermediate language students as subjects--and this despite the fact that most foreign language teachers, graduate students, and undergraduate majors have not as yet developed the necessary foreign language skills. Any experimental program should at least be tried out first with foreign language majors.[15] If it succeeds with them, then the method can be applied "downward" to non-majors, first with advanced students, then intermediate students, and finally elementary students. How far "down" one can go will depend on the extent to which a foreign language program is geared exclusively to second-language acquisition. The environmental conditions for learning a foreign language are not suitable within existing departmental programs dominated by linguistic, literary, educational, or psychological philosophies. Nothing is wrong with preparing foreign language majors for careers in literature, linguistics, or foreign language teaching--but not at the expense of those students who desire to major primarily, if not exclusively, in understanding, speaking, reading and writing one or more foreign languages.

If a second language can be learned in a classroom, it will come as a result of research performed on, and by, future foreign language majors, who may not necessarily become foreign language teachers. Candidates for a "meaningful" BA degree in Language Proficiency will be concerned with developing near native proficiency in the four skills. Candidates for a "meaningful" Ph.D. degree in Languate Acquisition will devote themselves to research that will enable undergraduate students to acquire listening, reading, writing, and real speaking in an artificial, unicultural situation. This does not preclude research in the related disciplines, but it does mean that the acquisition of foreign language skills must take precedence over any linguistically, esthetically, or educationally oriented considerations. If materials can be designed so that individual differences among students are taken into consideration, it may be possible to define a foreign language goal in terms of student achievement rather than in terms of academic year blocks. The acquisition of foreign language skills should take place in the elementary and secondary schools, making it unnecessary to extend this function to the university.

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[15] S. Belasco, "Where is Programmed Language..."

P A N E L D I S C U S S I O N S

Mrs. Nancyanne Fitgibbons, Greenwich Public Schools

Mr. Frederick Burkhardt, Farmington High School

Dr. Pierre Capretz, Yale University

PROGRAMMED MATERIALS

Namcyanne Fitzgibbons

Without a doubt, each generation of language teachers faces anew the problem of how to give to the values of language study the most desirable form and how to adjust that form to the general educational requirements.

At the same time, however, most materials put on the market within the last ten years seemed to show little agreement on how the brilliant research done in linguistic analysis could best contribute to the problem of language learning, other than the concept of language as oral patterns.

The many linguistic approaches encompassed in those materials pointed out language as either being imitative, conditioned, accoustical-vocal, or audio-visual. Thus the need of teacher contrived materials to fill in large segments of visual-graphic learning showed many educators that these controlled materials were just a first step in trying to explore the capabilities or inconsistencies of a <u>particular</u> linguistic approach.

Perhaps what we need as teachers is a scientific method of research and experimentation (as John B. Carroll of Harvard points out) to answer the questions of which techniques should remain prevalent within the linguistic frame of programmed materials, and which techniques would need the research not only of linguists, but also of experts in psychology, education, speech and hearing, the humanities, audio-visual, music, developmental and remedial reading, dramatics, and the behavorial sciences in general.

More important than that, foreign language teaching needs teachers who would foster many more levels of learning within the classroom other than what programmed materials offer: intellectual, emotional, spiritual, physical, as well as audio-lingual-visual-graphic learning. And with the advent of indivualized learning, we need programmed materials that would allow for these various approaches to learning, encompassing the compound bilingual as well as the coordinate bilingual.

As no one teaching strategy can be said to be best for everyone, the linguistic approach of programmed materials has definitely given teachers a well planned program of basic study whereby he or she is no longer just a drill machine. One can truly see the classroom opening up on many levels rather than staying at one common teacher-imposed level. At the transitional level, a well-planned structured curriculum can allow each student to learn in a different way, at different rate, and to flourish as an individual in a given framework or situation with the teacher acting as guide or interpreter. Thus the greatest gift teachers can give students in this program of planned materials is a classroom environment which will help each student work out his specific goal in relation to himself and the target culture through positive human interrelationships, and where performance criteria are more important than time criteria.

In Greenwich, the student is the active agent and negotiates with the teacher in meeting the objectives of a particular course in accordance with ability and future purpose. He chooses his own approach to the materials. The feel of how and why the pieces fit together is a prerequisite for understanding, and when students realize what major ideas serve as organizing agents at the transitional level, they then may use these agents to begin a course of individualized study for themselves. Procedures such as using supplementary outlines and resource materials on one's own, learning how to use and care for the equipment, learning how to work in a group situation as well as in an individual situation would be part of the program of study.

On the contrived level of instruction, one sees the teacher showing students how to use and interact with the materials and resources at hand, emotionally, intellectually, dramatically, spiritually, etc., whereby organizing agents learned in the structured part of the curriculum can be used on the more creative level of recombination and free dialogue and where there is an awareness and understanding of the total language picture plus the exhilarating joy of feeling how someone else thinks.

PROGRAMMED INSTRUCTION IN THE FARMINGTON, CONNECTICUT PUBLIC SCHOOLS, FOREIGN LANGUAGE DEPARTMENT.

Frederick R. Burkhardt

Programmed materials are being used in Farmington to help meet the needs of individualizing instruction. The Foreign Language Department has a plan of self-pacing, individual progress in assimilation of structure and vocabulary. As a step toward the implementation of this plan, students of French who are unable to cope with the aural-oral method because of psychomotor or interest problems are allowed to transfer to a set of materials which will lead them to mastery of the reading and writing skills. Parents are involved in the decision to transfer to these materials as they must know that their children will not be trained in all four skills, but only in those of reading and writing.

Goals are set by the teacher and student so that progress is maintained and so that a student may get the required direction in the program. Evaluation of progress is made on the basis of standard examinations after the required number of unit tests have been completed. Students work on their own; they may spend one or more periods per day, or may decide on work concentration in one day per week. The program has proven worthwhile in that it makes it possible to serve the needs of some students even though a special class section cannot be formally scheduled for them. Faculty members have offered their time to aid individual students even though they are not assigned this duty.

Surprising results have been obtained, since some students who were previously failing have now been able to maintain achievement of excellent quality.

PROGRAMMED LEARNING

Pierre J. Capretz

My experience with programmed learning is of two kinds:

1. Limited experience with programmed learning in the strict and more general acceptance of the term, which connotes self instruction.

2. Experience with some techniques characteristic of programmed instruction in the development of language laboratory materials fully integrated with classwork.

My closer contact with stricto sensu programmed learning was as a member of an advisory committee for a Defense Language Institute project to develop a prototype self instructional programme in French. This was a very encouraging experience as to the possibilities of programmed learning in foreign languages, because the project was in the hands of an exceptional team (not a single "writer", nor even a pair of 'experts') which offered the rare combination of good linguistic competence, (I mean by this, knowledge of the language to be taught, a basic requirement it seems, but one which is surprisingly often not met), competence in language teaching, psychology of learning, linguistics and programming, as well as an awareness of the difficulties of the undertaking and of the limitations of the medium. Judging on the basis of this particular program, it seems that programmed instruction, using a sufficiently sophisticated teaching machine, and programs developed by a competent team, provided with adequate funds, and time, can give worthwhile results in some aspects of language teaching.

That is not to say that all programmed learning materials are good by nature. Caution is in order lest we fall once more victims of 'progress regression', this strange phenomenon by which any progress in one area or the other of our field seems to bring about ineluctably a regression in one or several other areas. In our eagerness to find the True Way to Salvation and Better Language Teaching, we have welcomed every new technique or idea, be it pattern drills, structural linguistics, transformational grammar, language laboratories, T.V., or C.A.I. with such enthusiasm and heedless precipitation, that, dazzled by the glitter of new promises, we have often blindly sacrificed painstakingly acquired assets.

The recognition of the importance of sound in language teaching is one of the assets laboriously acquired in the recent past. Some attempts at programmed instruction in languages have deliberately sacrificed or played down the sound component for the simple reason that programming (and especially "branching") sound, though technically feasible, is difficult and costly.

Machine evaluation of spoken responses is not yet available in spite of the pioneering efforts of H. Lane and the remarkable performance of the recently completed pitch analyzer of P. Léon's Phonetics Laboratory at the University of Toronto.

The programmed instruction approach, with its fastidious minimal incremental steps is long. The number of frames necessary to cover adequately only the 50,000 items mentioned by Dr. Belasco is considerable. It seems that short cuts will have to be found.

Present attempts at programmed instruction in languages tend to present 'contrived' language, but from the three dimensional context of a live situation. Language cannot be treated as an abstract, algebraic code without losing most of its 'relevance'. Such disembodied language is not worth studying, except, perhaps, for the linguist.

For these reasons I believe that the techniques of programmed instruction can be most beneficial to language learning when incorporated with a live teaching situation. We cannot afford to deprive ourselves of the advantages offered by the vivid presentation of authentic language in its natural cultural context. At the present time, this can be best achieved through interesting feature films. Programmed learning techniques can then be utilized to make a structured presentation of the linguistic points selected for "active" learning by the students, from the bulk of the initial authentic presentation. It must be understood that a considerable proportion of the linguistic points contained in the initial authentic presentation will remain, for a long time, known only "passively" if at all. In the last phase, a competent instructor will check that the desired learning has taken place, and will put the student in a situation in which he will make use of the learned material in a lifelike exchange. This "exploitation" phase is perhaps the most important. No programmed material, no teaching maching, no computer is yet capable of handling it. A live, well trained, intelligent, imaginative instructor with a perfect command of the language is indispensable.

It is along these general lines that I am tentatively experimenting with the application of some techniques of programmed instruction. Unfortunately I cannot go into the details of the implementation in the five minutes alloted to me, and which I must have already exceeded.

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